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We are so frequently called upon to pass upon the value of art works for collectors and estates, for the purpose of insurance, sale, or, more especially to determine whether prior appraisals made to fix the amount due under the inheritance or death taxes are just and correct ones—and so often find that such former appraisals have been made by persons not qualified by experience or knowledge of art quality or market values, with resultant deception and often overpayments of taxes, etc.—that we suggest to all collectors and executors the advisability of consulting our Bureau of Appraisal either in the first place or for revision of other appraisals. This Bureau is conducted by persons in every way qualified by experience and study of art works for many years, and especially of market values, both here and abroad; our appraisals are made without regard to anything but quality and values, and our charges are moderate—our chief desire being to save our patrons and the public from ignorant, needless and costly appraisal expenditure.

ART SALE RECORDS.

Collectors, dealers and others interested are reminded that the first two numbers of Sales of the Year for 1915, in pamphlet form, are still on sale at the AMERICAN ART NEWS office, 15 East 40 St., at 25 cents each, postage prepaid. No. 1 is devoted to the Brayton Ives Collection of Prints sold at the American Art Galleries April 12-14 and No. 2 to the Blakeslee and Duveen Picture Sales, under the same auspices, at the Plaza Hotel Ball Room, April 21-23 and April 29.

A COURAGEOUS COLLECTOR.

The story from Baltimore published elsewhere in this issue, detailing the additions to, and the changes made during the past summer in the picture collection of Mr. Henry Walters in that city, for the reopening of the Galleries, is not only interesting to art lovers, as would be any news affecting this remarkable collection—one of the largest and finest in America—but evidences that one prominent American art collector, at least, has the courage of his convictions.

For it was courageous on Mr. Walter's part, when he learned that doubts had been expressed as to the validity of several of the pictures in the Massaranti collection, which he purchased for a sum said to have been a million, some years ago in Rome—to send for no less an "Expert" and authority on early Italian art than Mr. Berenson, and to give him carte blanche to examine the pictures carefully and to frankly report to their owner.

With this unusual commission, Mr. Berenson went carefully over the pictures, pasting on those which he decided were falsely or wrongly attributed a white label, so that, as was amusingly said after the completion of his task, "the Gallery looked as if it had been struck by a snowstorm."

In other words, Mr. Berenson found many wrongly attributed works, and Mr. Walters, regardless of monetary loss, or adverse criticism as to his own lack of knowledge or judgment in the purchase, for so large a sum, of the pictures questioned, as will be seen from the letter of our Baltimore correspondent, accepted Mr. Berenson's verdict and has removed some of the pictures and has had others re-labeled, with what are presumably more correct attributions of artists' names.

All honor to Mr. Walters for his courage, his honesty to the public and his friends, and also to the art world of America. Would that other American collectors, who have in some instances been far more badly deceived in the purchase of art works than Mr. Walters, follow his fine example.

CORRESPONDENCE.

Mr. Kevorkian's Disclaimer.

Editor American Art News.

Dear Sir: My attention has just been called to a statement in the letter from London published in the issue of December 11 last, of your esteemed journal, under the heading of "The Kevorkian Sale," and again to another article published in the London letter, issue of Dec. 25 last, which referred in a deprecating manner to a sale of certain objects belonging to the Persian Art Gallery, as though the said objects were of my collection, or that I was the manager of the said Persian Art Gallery.

I am not in the least aware of the nature of the sale referred to, and absolutely deny that any of the objects of my collection were sold in the manner described. I must therefore protest in a formal manner against my name being used in this connection, and must declare most emphatically that at no time I have been the manager of the company referred to, or of any other concern whatever. Yours very truly,

H. Kevorkian.

New York, Jan. 4, 1916.

[We publish the above letter at Mr. Kevorkian's request, but must state that the statements to which he refers were sent us in good faith by our experienced and reliable London correspondent, and that we had no reason to doubt their accuracy.—Ed.]

EXHIBITIONS NOW ON.

(Continued from page 3)

A Fresh Batch of Friesekes

A baker's dozen, and odd, of fresh baked Friesekes, beautifully tinted a la Della Robbia, are on view at the Macbeth Galleries, 450 Fifth Ave., to Jan. 18. In the lower gallery is a group of 21 strong, sober landscapes by John F. Carlson. Riding atop the wave of success, caused largely by the award of the grand prize at San Francisco, the artist, who proved himself possessed of a highly elegant and picturesque style in his Watteau-like decorations in the Wanamaker auditorium, has fallen into a slough of materialism which rises almost at times to the trenches of vulgarity. And still he is a capable, and indeed, at times, a brilliant painter, suggesting often in subject, if not in treatment, Renoir, and in both Mary Cassatt.

Compare, however, for instance, the partly nude girl in a kimono, showing half of the entire bosom, with the XVIII century jeune elegante of Maurice Leloir, about to take a bath, and with her form partly revealed by and through her peignoir. One is prose and the other almost poetry.

Then look at the "Corsican Girl," in chemise and kimono. It is not the painting that is at fault, but the selection of subject. And the painting, too, although brilliant, is rather confected. It has nothing in common with the realism of the nude Paris models pictured under the trees by Alexander Harrison and it has much in common with the French pleinairists. It is attractive, sometimes elegant, sometimes commonplace and often untrue.

There is, however, truth in the large and unlovely "The Hammock," with the woman's figure showing through her sun flecked draperies, and the group "Under the Trees," of a woman offering an apple to a child held by a nurse. Another recent product of the painter's Giverny's studio is a picture of an unattractive model seated before her mirror, dressing her hair. There are grace and refinement in the figures in "The Yellow Room," and at "The Kitchen Door" and "The French Porch." Some landscapes with figures are unaffected and attractive.

Art at Women's League.

A group of oils shown at the Professional Women's League rooms, 1999 Broadway, to Jan. 16, represent eleven women. Jane Peterson's usual gaiety of color and variety of subject are in evidence and Theresa Bernstein's characteristic notes please, especially a basket of flowers, gorgeously rich in color and nice in arrangement. "In Self Defense," a large canvas by Elizabeth S. N. Watrous, is the most striking work; in it she has expressed a great deal. It is a subject inspired by the war in Europe. A woman is shown standing in a disordered room, grasping a revolver. Her much discussed "In the War Zone" is also shown.

Isabel V. Cook contributes vivid bits of Bolivia and Harriett Bowdoin's Venetian scenes are spirited and atmospheric. Martha Walter's Indian baby is one of the best pictures shown, and there are many of her characteristic beach subjects as well. Laura V. McLane gives evidence of talent and originality and Clara M. Norton's "Old Woman" is a serious characterization. Others exhibiting are Marian Kerr, Lillian Schmidt and Clara Davidson.

A DREAM OF SCULPTURE.

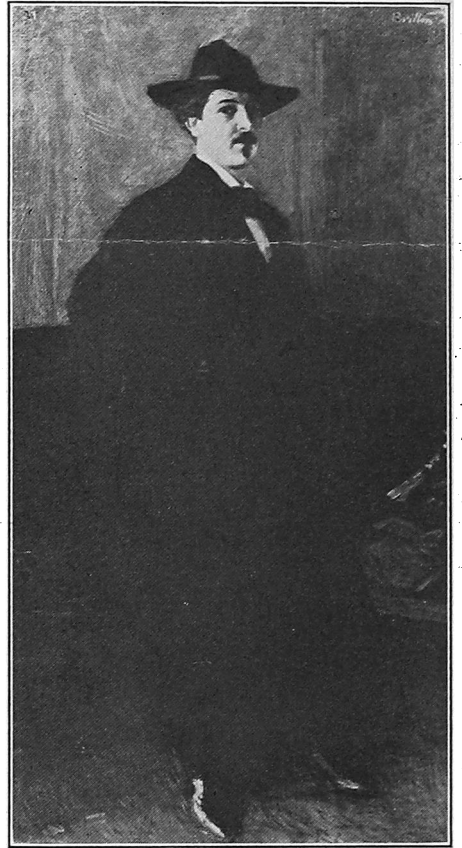
There are castles in the air as well as in Spain. And similarly there are mountains in Georgia, U. S. A., as well as beyond the Pyrenees. And as the mountains cannot go to Mahomet, that individual, in the person of a sculptor largely in the public press, is preparing to go to the mountain. According to a syndicate story furnished by the sculptor, and extensively used by last Sunday's dailies, Gutzon Borglum is preparing to execute on Stone Mountain, Ga., as a memorial to the Confederate armies, the largest sculptural work in the history of the world.

The Sphinx will have to take a back seat, and remains of Ghiseh and Nineveh, and the palaces of the Incas will have their historical noses, so to speak, put out of joint. The Colossus of Rhodes will be forgotten, while the Lions of Lucerne and Belfort, and the Statue of Liberty will seem like scarf pins. Mr. Borglum plans to carve a great frieze in Stone Mountain, 2,000 feet long, and, it is said, five stories high. The work, it is stated, will consume most of the sculptor's thought and energies for eight years.

The Monument Association showed the sculptor the mountain and asked him to compete. He refused, with the present results. The memorial is to cost \$2,000,000. The groups representing various branches of the C. S. A. Service, with the official heads of the Confederacy, will be carved in high relief, the figures, super-colossal,

horses, for example, to be 35 to 50 feet in height. As Mr. Borglum says, "It is what the Egyptians tried to do and the Grecians wanted to do, and neither had the time nor the place."

All of which is very illuminating. Men fell for less at Thermopylae. May the shadow of the millions never grow less. But "Ars longa, vita brevis est." And what does the Scenic and Historical Preservation Society of Georgia, if there is one, say about it?



THE MAN FROM BOHEME

James Britton

At the Folsom Galleries

OBITUARY.

Edith W. Burroughs.

Edith Woodman Burroughs, sculptor of talent, and wife of Bryson Burroughs, Curator of paintings, at the Metropolitan Museum, died Thursday at Flushing, L. I., aged 44. She studied at the Art Students' League, under St. Gaudens, and in Paris under Inglebert and Luc Olivier Merson. At the Pana-Pacific Exposition Mrs. Burroughs showed "The Fountain of Youth" and another fountain, "The Arabian Nights." In the present Academy Exhibition she has "Aquiescence." She has exhibited at the Champ de Mars Salon in Paris, and won the Shaw Memorial prize in this country. Mrs. Burroughs was a member of the National Sculpture Society and an associate of the Nat'l Academy. She is survived, besides her husband, by a son and daughter.

George Albert Lewis.

George Albert Lewis, retired banker and artist, died Dec. 23 in Phila. at the age of 87. He showed oils and watercolors for many years.

J. R. Stuart.

James R. Stuart died at the age of 81 the week before Christmas in Madison, Wis. He was a portrait painter and many of his works are in the Wisconsin State Capitol and in the University of Wisconsin.

DEALERS' NOTES.

Mr. James D. Gill is at the Prince George Hotel, where he will be for several days while on his 39th pilgrimage among the studios of New York artists selecting paintings for the 39th annual of American paintings at Springfield Mass. Just before leaving Boston he sold a number of paintings, among which were fine examples by Mr. H. Howe and Henry Mosler.

Miss Brandus on the Stage.

Miss Yvonne Brandus, daughter of Mr. Edward Brandus, made her N. Y. debut on the stage, under the nom du theatre of Yvonne Kersac, in the play of "Georgette Lemeunier" at the Theatre Francais (Berkeley Lyceum), in this city, on Monday evening last. Although cast for only a small part, Miss Brandus proved her possession of dramatic ability, and her debut was a successful one.

Lewis Buys Dodge Miniature.

The miniature of Andrew Jackson, by J. W. Dodge, sold at a recent sale at Stan V. Henkels, Phila., for \$459, was purchased by President John Lewis of the Pa. Academy.